

DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

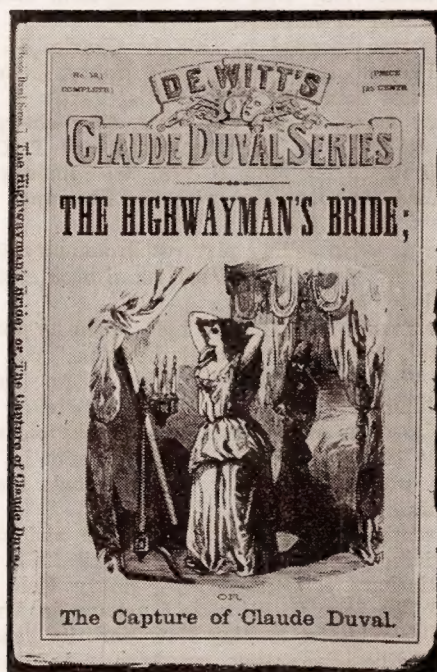
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Whole No. 480

A Publication Pattern of Edward S. Ellis

By Denis R. Rogers and J. Edward Leithead



DIME NOVEL SKETCHES NO. 152

DeWITT'S CLAUDE DUVAL SERIES

Publisher: Robert M. DeWitt, 13 Frankfort St., New York, N. Y. Issues: 28. Dates: 1856-1858? and 1865-1868. (The series was evidently issued twice, once in the 1850's in Yellow covers with a cover line illustration and once again beginning in 1866 until 1868 with "illuminated" covers with yellow borders. Schedule of Issue: Evidently monthly. (Some editions examined advertise the next issue as being ready next month. The series was probably kept in print for a while after 1868 as most issues bear no date or any indication of other numbers). Size: 9½x6", early edition, slightly smaller. Price: 25c. Pages: 100. Illustrations: Colored pictorial cover. Early edition, line drawing on yellow cover with 2 to 4 inside black and white illustrations. Contents: A reprinting of an English Penny Dreadful about Claude Duval.

A PUBLICATION PATTERN

Being a study of the Porter & Coates/Henry T. Coates/John C. Winston editions of Juvenile Fiction by Edward S. Ellis issued between 1883 and 1930

by Denis R. Rogers

with comments on the illustrators

by J. Edward Leithead

With the publication of "Ned in the Blockhouse" in 1883 the writing career of Edward S. Ellis entered a new phase. From then on the bulk of his work appeared in the form of cloth bound books. Although cloth bound books by Ellis appeared under many imprints, Porter & Coates of Philadelphia and the successors to that firm, Henry T. Coates & Co., and The John C. Winston Company, were by far the most important of his publishers.

At this point readers may find brief background information about the publishers and the author of interest.

Porter & Coates was founded in 1848 by Charles H. Davis and Robert Porter as Davis & Porter. In February 1866 Henry T. Coates was admitted as a partner, the firm's name becoming Davis, Porter & Coates. Davis retired in 1867 and the name, Porter & Coates, then emerged. When Robert Porter retired in July 1895 the firm became Henry T. Coates & Company. Henry T. Coates sold out to The John C. Winston Company in December 1904, although he maintained his connection with the firm until his death in January 1910.

Porter & Coates gave up selling pictures in January 1873 and in October 1902 Henry T. Coates disposed of the firm's retail book business to John Wanamaker, also of Philadelphia.

John C. Winston founded his firm in 1884, when he published "The Crown Book of the Beautiful, the Wonderful and the Wise," one of those behaviour tomes so popular in Victorian households. This led to specialization in Bibles and religious publishing until Henry T. Coates was taken over.

The John C. Winston Company next entered the elementary school textbook field and at the time of John C. Winston's death in 1920 the firm's list had grown to some two thousand titles, of which only about a quarter were bibles and testaments.

The company weathered the Great Depression and survived the Second World War, maintaining a separate existence until 1961, when it was taken over, along with Rinehart & Company, by Henry Holt & Company. This ended the career of The John C. Winston Company in Philadelphia, the new firm, Holt, Rinehart & Winston, making New York its headquarters.

Edward Sylvester Ellis, the author, was born in 1850 in Ohio and was descended from an English soldier who settled in North America after serving in the French and Indian War. His grandfather was a noted rifleman on the wild frontier and his father owned a brickworks on the bank of the Ohio River.

Ellis set out to earn his living by teaching, but was soon making a hand-

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some second income from writing for such publishers as Beadle & Adams, Davis & Elverson, Street & Smith, George Munro and Frank Leslie. He abandoned teaching in the early 1870s to devote himself entirely to writing, although he continued to take an interest in education and dabbled in politics. A man of no mean ability and prodigious energy, Ellis also composed music, tried his hand at inventions, was an active Methodist and traveled widely. He died suddenly in 1916, while on holiday in Maine.

Ellis' writing career covered the whole of the golden era of American publishing from the Civil War to the First World War and he was a frequent contributor to all the four main streams of popular literary activity, which flowed along with the dynamic development of the U.S.A. from an eager young national to a country on the threshold of world power. Those four streams were the dime and nickel novel, the family story paper, the Sunday supplement and newspaper fiction and the cloth bound book.

This monograph covers only one aspect of the cloth bound book stream, namely the publication pattern.

The practice in the heyday of the cloth bound book publisher was for an author of juvenile fiction to write two, three or more tales, which were published and sold as a series together in a box as well as singly. Sometimes the books forming a series made up one story; at other times the connecting link was the characters featured in all the tales. Then there would be no connection other than locality and/or historical period or subject matter. Finally there were a few series consisting of stories which had no real connection whatsoever.

Group One

The first twelve Ellis books published by Porter & Coates formed four distinct series, as follows:

- A. The Boy Pioneer Series (1883/1884)—3 volumes.
- B. The Log Cabin Series (1885/1886)—3 volumes.
- C. The Deerfoot Series (1887)—3 volumes.
- D. The Wyoming Series (1888/1890)—3 volumes.

The Boy Pioneer Series was the first of the four trilogies featuring Deerfoot the Shawanoe. In all three tales his chief companions were a white youth and a negro lad.

Ned in the Blockhouse: An attack on a frontier fort by Indians and its heroic defence by the garrison of pioneers. Kentucky in 1788.

Ned in the Woods: A hunting trip in Kentucky, including the theft of a black stallion by horse thieves and a brush with marauding Wyandottes.

Ned on the River: Deerfoot outwits the young Tecumseh to save the crew of an unmanned flatboat from capture by Shawanoes. The Ohio River about 1790.

More often than not the same artist illustrated all the volumes in a series but, in the case of The Boy Pioneer Series, the three books contained plates by three different illustrators, namely Rea ("Ned in the Blockhouse"), Karst ("Ned in the Woods") and an artist signing himself merely B ("Ned on the River"). It is possible that the illustrations were reproductions of those used in earlier serializations but, since no such previous publication has come to light, that is no more than speculation. Anyway the use of different illustrators provides the reader with three artistic interpretations of Deerfoot the Shawanoe, the most popular Indian character created by Ellis.

The Log Cabin Series was the second Deerfoot trilogy, with an American and a German as the Shawanoe's two youthful friends.

The Lost Trail: Deerfoot's cunning and woodcraft save his young friends

from a party of Shawanoes and Miamis. Near the Mississippi in the early 1790s. Originally a "Golden Argosy" serial.

Camp-Fire and Wigwam: A search for a lost horse leads to capture of the youths by a band of Sauks. Deerfoot helps the American to escape from the Sauk village. Originally a "Golden Argosy" serial, this tale was later translated into braille for the blind.

Footprints in the Forest: The rescue of the German youth from Pawnees, to whom the Sauks had transferred him, costs the life of a friendly Sauk and convinces Deerfoot that the rifle is a superior weapon to the bow and arrow. A companion story to "The Lost Trail" and a sequel to "Camp-Fire and Wigwam." Originally a "Golden Argosy" serial.

The same three artists, whose plates embellished The Boy Pioneer Series, were responsible for the pen and ink drawings in The Log Cabin Series, namely B ("The Lost Trail"), Karst ("Camp-Fire and Wigwam") and Rea ("Footprints in the Forest").

The Deerfoot Series was the third Deerfoot trilogy, the featured youths being American and Irish.

The Hunters of the Ozark: The journey of the two youths from a frontier settlement to join a party of trappers in the Ozark Mountains in Missouri, during which Deerfoot saves them from hostile Winnebagoes. The time is the 1790s. Originally serialized in "The Dawn of Day," a little known Detroit story paper.

The Camp in the Mountains: Continues the adventures begun in "The Hunters of the Ozark," with Deerfoot saving all the palefaces from death at the hands of their redskin foes. Originally a "Golden Argosy" serial.

The Last War Trail: After a raid on a frontier settlement Winnebagoes carry off a number of the settlers. Deerfoot leads a successful rescue party, only to die of grief when his wife and child are slain accidentally. A companion story to "The Hunters of the Ozark" and "The Camp in the Mountains." Originally a "Golden Argosy" serial.

The Deerfoot Series offered two more artistic interpretations of Deerfoot, in that the pen and ink illustrations were provided by E. Cooper & A.R.W. ("The Hunters of the Ozark") and by A.R.W. alone ("The Camp in the Mountains" and "The Last War Trail").

The Wyoming Series, when first announced, was given as The Wyoming Valley Series, as was the original Porter & Coates edition of "Wyoming."

Wyoming: The implacable pursuit of the Brainerd family by a Tory during the Wyoming Valley massacre of 1778. Originally a "Golden Argosy" serial.

Storm Mountain: The rescue of frontier families from a border settlement during 1777. Probably inspired by Fenimore Cooper's "The Spy." Originally a "Golden Argosy" serial.

The Cabin in the Clearing: The siege of a frontier cabin by Miamis and Shawnees and its relief by frontiersmen under Simon Kenton. Twice adapted as a television serial for the young in England, this tale merits preservation as an American classic.

In the case of The Wyoming Series the use of different illustrators was less illogical, because the three tales have no common characters. The three artists were E.W. ("Wyoming"), REA ("Storm Mountain") and White ("The Cabin in the Clearing").

All twelve books were published in a common format, which appears to have been standard for Porter & Coates juveniles up till 1890. This format was smaller than that used later (i.e., $4\frac{1}{2} \times 6\frac{3}{4}$ as against $4\frac{1}{4} \times 7\frac{1}{2}$). The cover design might be termed mathematical and floral, having squares, rectangles

and circles linked with a flowering branch and shamrock & compass ornaments to form a nondescript pattern. The dull design is rendered duller by the dark brown cover cloth; some copies have been found with a lighter brown cover cloth but, even so, it is only the plump, pocket size of the volumes which attracts.

Group Two

Starting with The Wild-Wood Series, Porter & Coates began the practice of issuing special covers for each series. Both Henry T. Coates and John C. Winston continued the practice with their new series and also continued to use the formats introduced by Porter & Coates and, in the case of Winston, those issued by Coates, except when a series had been relegated to cheaper editions.

Coates made one departure from this procedure by re-introducing The Wyoming Series format for The War Chief Series. Two single titles call for special mention at this point. "The Secret of Coffin Island," a tale copyrighted by The Merriam Company, but still unpublished at the time of that company's failure, was issued by Coates in 1898 with the same format as The War Chief Series. Evidently the title was intended to be the first volume of a new series to replace The Wyoming Series which, in that year, was relegated to The Roundabout Library (see Group Three). Then, before any further volumes could be added, the format was transferred to The War Chief Series as being more appropriate to that series' three titles.

In 1902 Coates acquired "Dorsey the Young Inventor" from the defunct publishing firm, Fords, Howard & Hulbert. That title had been issued by Fords, Howard & Hulbert as the first volume in The True Grit Series in 1899, but no other volumes appeared. Coates changed the format and then teamed the story with "Jim and Joe, Two Brave Boys" and "The Secret of Coffin Island" to complete a three volume True Grit Series.

"Limber Lew the Circus Boy" was published as a single volume in 1903, being the only story issued on its own by any of the three firms (see format reference J). Several years later the tale was relegated to The Roundabout Library (see Group Four) by Winston and teamed up with "A Hunt on Snow-Shoes" and "The Cruise of the Firefly" to form The Up and Doing Series.

Winston introduced a colored frontispiece in 1905 with the first new series published after buying out Henry T. Coates. In 1912 the "Renowned Ellis Books—Author's original edition" as Group Two series were often catalogued were closed out and the titles transferred to the 60c New Library of Famous Books by Edward S. Ellis (see Group Six). The final four Ellis series all appeared at that price with a black-and-white frontispiece. Incidentally Winston did not change to colored frontispieces for the series already issued by Porter & Coates and Henry T. Coates. The first two of the final four Ellis series were included in The New Library of Famous Books by Edward S. Ellis the year after and the last two in the same year as they first appeared in the Winston catalogue. There is some doubt, therefore, whether any of the books in these four series ever appeared in the common New Library format with the series title on the spine. The point will remain undecided unless a copy of one of the eight titles comes to light in that format. In other words it is impossible to prove that the common New Library format was never used for any of the eight titles, although that is more likely than not to have been the case.

At the same time as they published The Wild-Wood Series Porter & Coates discontinued their common format for juvenile books (see Group One) and re-issued their first four Ellis series in individual Group Two formats.

The following are the details of the Group Two series:

(1) Introduced by Porter & Coates

A: Boy Pioneer Series (1891). The front cover design contains a log cabin, a tree and pine cones. The cover cloth is dark blue for the first two titles and dark green for "Ned on the River."

B: Log Cabin Series (1891). The front cover design contains a red shield, a torch and the side of a log cabin. The color of the cover cloth is emerald green for Porter & Coates editions and yellow green for the later editions.

C: Deerfoot Series (1891). The main features of the cover design are an Indian sighting his rifle from a kneeling position and a red stag in flight. The color of the cover cloth is bistre brown for Porter & Coates editions and pale grey to pale cream for the later editions.

D: Wyoming Series (1891). The front cover design shows a kneeling Indian in full regalia with plumed lance. The cover cloth color is olive green.

E: Wild-Wood Series (1891-1893)—3 volumes.

F: Forest & Prairie Series (1894-1895)—3 volumes.

The three tales in The Wild-Wood Series are linked by the two young heroes, a Dutch country lad and a New York city youth.

Through Forest and Fire: Adventures with bears and a narrow escape from a forest fire in Western Pennsylvania. Originally a "Golden Argosy" serial.

On the Trail of the Moose: Moose hunting, an encounter with wolves, railway travel in a snow-storm and the unwelcome attentions of a vicious out-cast Penobscot. The setting is Maine and the tale is a sequel to "Through Forest and Fire." Originally ran as a serial in "The Boys' Holiday."

Across Texas: A journey across the Lone Star State rendered exciting by the hostile activities of horse thieves and Apaches. A sequel to "On the Trail of the Moose," this tale first appeared as a serial in "The Boys' Holiday."

All three volumes in The Wild-Wood Series were illustrated by White, an artist whose work appeared often on the covers of Beadle's Dime and Half-Dime Libraries. He specialized on frontiersmen, cowboys and Indians and his characters are easily recognized by their rugged, even unkempt appearance. Apart from that touch of realism White's illustrations have a careful shading and detail which make them distinctive.

A tree trunk is the main feature of the front cover design of The Wild-Wood Series, which also has a forest background. The color of the cover cloth is pale brown.

The trio of tales forming The Forest and Prairie Series have no connection with one another apart, perhaps, from the prairie part of the series title. The third volume, "The Young Ranchers," was copyrighted by Porter & Coates, but first appeared under the imprint of Henry T. Coates & Company, Robert Porter having retired on 31 July 1895 prior to actual publication.

The Great Cattle Trail: An attack on the Texas ranch of an ex-Confederate precedes the adventures on the famous cattle trail itself, which include the capture for ransom of the former soldier. First published in "The Boys' Holiday" as a serial.

The Path in the Ravine: Adventures of two U. S. army officers in the Bear Paw Mountains, whilst stationed at Fort Assinaboine in Northern Montana. The first part centers around a mountain flood and the second around a vagrant Blackfoot. Originally a serial in "The Boys' Holiday."

The Young Ranchers: The perilous journey of a frontiersman and his family from their ranch to the north of the Big Cheyenne in South Dakota to Fort Meade at the eastern foot of the Black Hills during the Sioux uprising

under Sitting Bull. Originally a serial in "Good News."

White illustrated "The Great Cattle Trail" and "The Young Ranchers" and the plates in "The Path in the Ravine" were the work of W. St. J. Harper.

The front cover design for The Forest and Prairie Series shows a settler, wearing a flop hat and aiming his rifle at a fleeing redskin on horseback. The color of the cover cloth is milk chocolate brown.

(2) Introduced by Henry T. Coates & Company

G: Boone and Kenton Series (1896-1897)—3 volumes.

H: Northwest Series (1897-1898)—3 volumes.

D: War Chief Series (1899-1901)—3 volumes.

I: True Grit Series (1902)—3 volumes.

K: Colonial Series (1904)—3 volumes.

L: Strange Adventure Series (1904)—2 volumes. This series was sometimes advertised as The Great American Series.

Daniel Boone only makes fleeting appearances in The Boone and Kenton Series, but Simon Kenton is very much in evidence in three of the best Indian stories ever written by Ellis.

Shod with Silence: An eventful journey down the Ohio by a flatboat carrying two pioneer families. The earliest known appearances of this tale were a ten penny part edition published by James Henderson in England and a serial begun in "The Boston Globe" after the publication of the first and finished before the issue of the final Henderson penny part.

The Phantom of the River: Boone and Kenton decide that the pioneers must retrace their steps in this sequel to "Shod with Silence," which relates their adventures before reaching the safety of a blockhouse. Simon Girty is again a leading character. The tale was also first published more or less simultaneously by James Henderson in London and as a serial in "The Boston Globe."

In the Days of the Pioneers: Adventures of a young frontiersman and his sweetheart just before General Wayne's campaign against the redskins, including a siege of a cave, the abduction of the heroine and a narrow escape from burning at the stake for Simon Kenton. A companion story to "Shod with Silence" and "The Phantom of the River." Again the first editions found were James Henderson penny parts and as a "Boston Globe" serial.

The three volumes of The Boone and Kenton Series provide some of the best examples of White's prowess as an illustrator, his delineations of Boone, Kenton and Girty, the infamous renegade, being particularly well done.

The cover design reproduces one of the illustrations, depicting an aged frontiersman leaning over the stern of a flatboat to peer at a youth in the water. The color of the cover cloth is pale blue.

The three tales forming The Northwest Series are only linked by their common connection with that area of the United States.

A Strange Craft and Its Wonderful Voyage: Two soldiers, when mustered out of the U. S. forces at Fort Shaw in Western Montana in August 1865, build an ark and set off down the Mississippi to St. Louis.

Cowmen and Rustlers: A race for life from famished wolves in Maine preceeds the main story of trouble between cowmen and rustlers near the headwaters of the Powder River in Wyoming during 1891. The incidents in Maine first appeared as a short serial in "The Philadelphia Inquirer" and the events in Wyoming as a longer serial in "The Boston Globe."

Two Boys in Wyoming: Two young friends are sent to inspect a ranch in Wyoming and one of them is kidnapped for ransom by a vagrant Sioux.

All the plates in The Northwest Series were provided by William de la

Montaigne Cary, one of the best known illustrators of the time. Cary illustrated many of the juveniles published by E. P. Dutton of New York, including Ellis' six tales centered around famous sachems, which were issued under the pen name, Col. H. R. Gordon.

The front cover design shows two Indians standing on a rock at the edge of a river and looking out at a drifting raft. The color of the cover cloth is carmine red.

Apart from the series title the only difference between the cover format used for The Wyoming Series Group Two edition and that used for the first editions of The War Chief Series is a change of cover cloth color from olive, green to slate grey. The first edition of "The Secret of Coffin Island," to which reference was made earlier in this article, also had a slate grey cloth for its cover.

Iron Heart, War Chief of the Iroquois: The adventures of three brothers, one a cripple, during an Indian raid, culminating in the conversion of the red-skin chieftain to Christianity. The Catsuga River in Kentucky during 1776. Originally a "Golden Argosy" serial.

Blazing Arrow: Shawanoes menace the journey of the young heroes through the forest. A half-crazy brother of the Indian chieftain and Simon Kenton both play important parts. Originally serialized in "The Argosy."

Red Eagle: The adventures of a settler and his family during an Indian attack on their exposed frontier home. The earliest edition of this tale so far found is a serialization in "Vickery's Fireside Visitor" at the end of 1893. The title was first used for a serial in "The Golden Argosy" (June to September 1888), which was re-titled, "Iron Heart," when reprinted in "The Holiday" (April to June 1891). This is prima facie evidence that "Red Eagle" was written before 1891. Since "Vickery's Fireside Visitor" used little original material, the chances are that an earlier serialization of "Red Eagle" took place, probably during 1891, which has not yet been located. If any "Round-Up" reader knows of such an edition the writer of this article would appreciate being informed.

"Iron Heart" was illustrated by Brinkman and Grant and "Blazing Arrow" and "Red Eagle" by Brinkman alone. Brinkman's half-tones rank amongst the most evocative illustrations of frontiersmen and Indians.

True Grit is an apt title for the first and third volumes of that series, but not altogether appropriate for "The Secret of Coffin Island."

Dorsey the Young Inventor: The young inventor helps to modernize his father's brickworks on the banks of the Delaware and foils an attempt to steal one of his inventions. A price war with a brick cartel and an unwise endorsement of a promissory note are other plot features. The tale is a re-write of a very short serial in "The Boys' Holiday."

The Secret of Coffin Island: Two bands of youngsters become mixed up in a fruitless search for buried treasure on the New Jersey coast. A giant Italian and his tame bear enliven the proceedings.

Jim and Joe, Two Brave Boys: The story of two orphans' rise to settlement in life as lawyers, including kidnapping, counterfeiting, the escape of a lion from a circus, the frustration of a bank robbery, a train collision and detective work. Originally a "Saturday Night" serial.

The illustrator of "Dorsey the Young Inventor," J. Watson Davis, contributed many of the plates for A. L. Burt editions of works by Edward S. Ellis, James Otis and William P. Chipman. "The Secret of Coffin Island" was illustrated by John H. Betts and "Jim and Joe" by Brinkman.

The front cover design is a pattern of light green white bordered, interlocking tentacles with leaf ends. The color of the cover cloth is dark green.

The Colonial Series is made up of a story about the Plymouth Colony, followed by a companion tale and its sequel set in Virginia.

An American King: Opens with a spectacular shipwreck on the Massachusetts coast and then continues with the loss and recovery of a little girl from the settlement of Swansea during the conflict with King Philip of Mount Hope. This story should not be confused with another excellent Ellis tale about King Philip's War, "Uncrowning a King," which was first published by The New Amsterdam Book Company of New York and later by The Penn Publishing Company of Philadelphia, who bought the rights from the New York firm.

The Cromwell of Virginia: A story of Nathaniel Bacon's rebellion of 1676 against the colonial governor of Virginia.

The Last Emperor of the Old Dominion: After the death of Bacon Sir William Berkeley issues a warrant for the arrest for treason of the heroes of The Colonial Series.

The plates in the Colonial Series were more fine examples of half-tones from the pen of Brinkman.

The front cover design for the Colonial Series shows a pioneer shaking hands with an Indian. The color of the cover cloth is yellow brown.

For the last Group Two series introduced by Henry T. Coates Ellis used an anagram, Seward D. Lisle. It was not long, however, before the author's true name was placed on the front covers by Winston.

Teddy and Towser: The adventures of a lad, an Irishman and a dog after being stranded on the coast of Lower California. This was a favorite basic Ellis plot, which was first used many years earlier for a serial in Street & Smith's Literary Album. That particular serial was later published in book form by A. L. Burt of New York.

Up the Forked River: A yacht trip up the Amazon and the outwitting of an amorous South American dictator. A companion story to "Teddy and Towser."

"Teddy and Towser" was illustrated by Frank Reed Whiteside and "Up the Forked River" by Letitia H. Phinney. The employment of a female artist to illustrate "Up the Forked River" was not inappropriate, seeing that the tale was a rare example of a boy's book with a girl as a significant character.

The front cover design shows a one masted boat, sails furled, in a lagoon. The color of the cover cloth is slate blue.

Before passing on to the Group Two series introduced by The John C. Winston Company perhaps a brief description should be given of the cover design used for the first cloth bound edition of "Limber Lew the Circus Boy," which appeared as a lone volume in 1903. On the spine a boy in singlet and trunks is hanging from two rings, which are suspended from the title. The front cover shows two acrobats, also clad in singlet and trunks, one of whom is doing a somersault while, apparently, clutching the ears of his crouching partner! The color of the cover cloth is dark brown. The plot and illustrator are described later in this article under The Up and Doing Series in Group Four.

(3) Introduced by The John C. Winston Company

(A) With a colored Frontispiece

M: New Deerfoot Series (1905)—3 volumes.

N: Foreign Adventure Series (1906)—3 volumes.

O: Paddle Your Own Canoe Series (1907)—3 volumes.

P: Arizona Series (1908)—3 volumes.

Q: Overland Series (1909)—2 volumes.

R: Catamount Camp Series (1910)—2 volumes.

(B) With a Black-and-White Frontispiece

S: Flying Boys Series (1911)—2 volumes.

T: Launch Boys Series (1912)—2 volumes

U: Boy Patrol Series (1913)—2 volumes.

V: Alamo Series (1914)—2 volumes.

The first new series by Ellis published after the take over of Henry T. Coates & Company by The John C. Winston Company saw the resurrection of Deerfoot the Shawanoe, who had died at the end of "The Last War Trail."

Authors who bow to popular demand and bring back a well loved character are rarely able to capture the old magic. Ellis was no exception to the general rule. In the Boy Pioneer, Log Cabin and Deerfoot Series the character of Deerfoot was developed from that of a fiery young pagan in the first story to that of a convinced Christian in the last tale in a logical manner and the dusky youth's exploits, if wonderful, were credible.

The events related in The New Deerfoot Series are supposed to have taken place between those recounted in The Log Cabin Series and those covered by The Deerfoot Series, which ended the original saga. Unfortunately Deerfoot's character, as depicted in The New Deerfoot Series, is out of harmony with that so carefully evolved in the three earlier trilogies and his prowess is sometimes boosted beyond the verge of plausibility. In the final tale, "Deerfoot in the Mountains," Ellis' normally sure touch deserts him altogether, when he places undue emphasis on militant Christianity and degenerates into mere preaching at his young readers: moreover there is an epilogue more suitable to a book on spiritualism than to a boys' adventure yarn.

Probably this adverse opinion of The New Deerfoot Series is a lonely one seeing that the three titles remained in print in both the U.S.A. and the U.K. long after most other Ellis tales were no longer available on the bookstalls.

Deerfoot in the Forest: Deerfoot helps teenage twins to escape from a party of hostile Shawanoes.

Deerfoot on the Prairies: Describes a journey from Ohio to the Pacific Coast, during which Deerfoot captures and tames a black stallion.

Deerfoot in the Mountains: Deerfoot converts a Blackfoot chieftain to Christianity.

The illustrator of The New Deerfoot Series was the eminent artist, J. Steeple Davis, and his idea of Ellis' famous character is generally regarded as nearer to the image of the Shawanoe that Ellis had in mind than those of his five predecessors. My own boyhood preference, however, was for the Deerfoot of "Ned on the River" and "The Lost Trail," as depicted by the unknown artist, B.

It is perhaps worth mentioning that, for Cassell & Company of London, further representations of Deerfoot were produced by Dudley Tennant ("Ned on the River"), J. Dewar Miller ("The Hunters of the Ozark"), C. P. Shilton (a later edition of "The Hunters of the Ozark"), Ernest Smythe ("Deerfoot in the Forest," "Deerfoot on the Prairies" and "Deerfoot in the Mountains") and Stanley L. Wood ("The Lost Trail," "Camp-Fire & Wigwam" and "Footprints in the Forest"). All these illustrators were English artists.

The front cover picture is of an Indian on horseback. The color of the cover cloth is olive yellow and copies have also been found with a deep yellow brown cover cloth. A variation of The New Deerfoot Series format has been found. The first editions were bound in olive yellow cloth with the title in black letters on a gold block at the top of the spine. The variation had the same cover design, but with the title in gold letters against the olive yellow cover cloth at the top of the spine. A fly leaf inscription, dated January 1906, in a copy of "Deerfoot on the Prairies" in the Stanley L. Pachon Collection,

indicates that the variation was introduced in 1905. I can think of no good reason why Winston should have found it necessary to downgrade the format of The New Deerfoot Series in this manner so soon after its first publication.

The Foreign Adventure Series links a story set in South America and a two volume story set in what is now known as Thailand.

Lost in the Forbidden Land: The adventures of two youths, who rashly try to navigate the River Pilcomajo in Bolivia, which runs through El Gran Chaco, a land forbidden to all white men by its native Tobas. The story was copyrighted by James Elverson in 1877, but no serial edition has yet come to light. If any "Round-Up" reader knows of such an edition I would be most grateful to learn the details.

River and Jungle: The journey of a missionary's son through the wilderness from Bangkok to his father's mission station. A re-write of the first part of a "Saturday Night" serial.

The Hunt of the White Elephant: A hunt for a white elephant in Siam and a sequel to "River and Jungle." Originally the second part of a "Saturday Night" serial.

The illustrator of The Foreign Adventure Series was Edwin J. Prittie, an artist whose exceptional talent soon created a considerable demand for his work.

The front cover design shows a white elephant lifting a hunter aloft in its trunk, while two more hunters and a native rush to the rescue. The color of the cover cloth is dull blue.

The three tales making up The Paddle Your Own Canoe Series have nothing in common beyond the cover design and series title.

The Forest Messengers: The adventures of a French Canadian and his son at Le Boeuf, Presque Isle and Detroit during the conspiracy of Pontiac.

The Mountain Star: A launch trip to the headwaters of the Yellowstone in search of gold. Originally a serial in "The Argosy."

The Queen of the Clouds: An adventure story starting with the dropping of a little girl from a balloon onto the New Jersey coast and reaching its climax during the Sepoy Mutiny in India. 1853 to 1858. Originally a "Saturday Night" serial.

The Paddle Your Own Canoe Series was another trio of Ellis tales illustrated by Edwin J. Prittie.

The front cover design shows a youth on horseback, waving a revolver over his head as he reins up his steed in front of a log cabin set amongst a grove of trees. The color of the cover cloth is olive green.

The Arizona Series covers Geronimo's outbreaks and the three volumes are linked by the same leading characters.

Off the Reservation: The heroine and her aunt are captured by Apaches and rescued by her uncle and twin brother. 1885. Originally a serial in "The American Boy."

Trailing Geronimo: A story of the pursuit of Geronimo to the Devil's Backbone in Sonora. A companion story to "Off the Reservation."

The Round-Up: This sequel to "Trailing Geronimo" covers the period of Geronimo's last raid.

For The Arizona Series Edwin J. Prittie was again chosen as illustrator.

The front cover of The Arizona Series shows an aging cowboy trying to keep his seat on a bucking bronco. The spine has a front view of a cowboy on horseback. The color of the cover cloth is pale slate blue.

The fact that The Overland Series contains only two instead of the usual three volumes is an indication that Ellis' popularity had begun to wane.

Alden the Pony Express Rider: The hero, while journeying westward with an emigrant train, takes up the duties of a pony express rider, who has been slain by Indians.

Alden among the Indians: A visit to the Ute villages to ascertain the fate of a missing pony express rider. A sequel to "Alden the Pony Express Rider." Edwin J. Prittie illustrated both volumes of The Overland Series.

The front cover design shows a youth astride a racing horse. The color of the cover cloth is bright red.

The last of the colored frontispiece series was made up of two companion stories with a cripple as their hero.

Captain of the Camp: A school and camping story with a burglary for good measure. Originally a serial in "The Classmate."

Catamount Camp: A camping story in which an escaped convict attempts to revenge himself on the young cripple, but is foiled.

Edwin J. Brittie found it difficult to provide inspiring illustrations for The Catamount Camp Series.

The front cover design for The Catamount Camp Series shows three little boys fishing. The color of the cover cloth is milk chocolate brown.

(To be continued)

WILLARD THOMPSON, BOOK DEALER

from the Portland Oregonian

By John Guernsey

If you have an old book, the chances are that Willard Thompson knows what it's worth and where you can sell it.

The 63-year-old doesn't look like a man who helps make ends meet by picking up a copy of "Strangers in the Valley" for 15 cents at a second-hand book store, and then selling it to a retired sea captain in Maine for \$1.75—plus postage.

"I don't make much at this book-swapping business," he says from behind several days' growth of beard. "But I've gotten to the point that life isn't too interesting, and dealing in the books sure helps me keep my sanity."

He squints through clouded glasses, and adds:

"But the main thing is that trading books keeps me out of that rest home. You know, I did a seven-year stretch in a rest home here in Portland. All the people there did was tell horrible stories about how you couldn't make it on the outside if you left.

"But I'm making it. Thanks to a little welfare money and a little more I get from the book business. They

haven't found me dead in an alley, and living here where I live I can have my cats."

Thompson leans back on the couch at his ill-kept basement apartment on NW Kearney Street, strokes his favorite cat "Bulldozer," and talks about books and many things.

"I guess I've been dealing in books since I first went on the bum full time about 1932." He points to the 1,500 books in old orange crates around the room, and is confident that the Collectors' News will tell him who wants to buy "School for Barbarians" for \$1.50—postage included.

At that point "Bulldozer" and "Recession," another cat, jump into his lap for a bit of tender loving care.

"I don't think it's true that there's something a little peculiar about cat people. All kinds of people can like cats, just like other people like other things," he explains, while seemingly talking to the cats.

"I named this one 'Recession,' because when he was a kitten he looked like a very valuable Rex cat—on where the hair stands straight up instead of laying back. But he's just a cat and we like him."

Thompson glances toward the floor and spots a copy of "Guide to Administration—U. S. Marine Corps." His copy of "Antique Trader" will tell him

who wants to buy it—perhaps a retired gunny sergeant in South Carolina, or a used car dealer in London.

"Nope, I've never stumbled onto any real rare books. But here a while back I did sell a copy of Horatio Alger for \$20. Then one time I sold a copy of one of Winston Churchill's books for \$15.

"I've always liked books, and ran a book store in LA in the early '50s. But I suppose most of my life I've been bumming it—and packing books around with me. For a while I was a pretty fair fruit picker, and then I did pretty good with telephone soliciting in some of the cities.

"See that book over there on the window sill—'The Wonders of Asiatic Exploration'—someone wants that book and I'll find out who it is.

"And you know, if old 'Bulldozer' over there ever produces a rex-calico kitten, you couldn't even make book on what a kitten like that would bring—maybe \$2,000 or so."

Thompson daily walks the mile-and-a-half from his cat and book haven apartment, and is a frequent sight in the vicinity of Cameron's Second Hand Book Store, SW Third Avenue and Stark Street.

He eats out most of the time, "because I like an assortment of foods and it gives me a chance to meet people.

"I've answered a lot of questions for you," he tells the reporter. "Now you answer one for me."

"Why are these people so damned interested in putting a man on the moon when they haven't even been able to figure out what makes a cat purr or how it does it?

"And another thing, don't make your story sound like I'm making a bundle of money and get me in trouble with the tax people.

"I just make enough with the books to feed my cats and stay out of the rest home. They said I'd die if I left the rest home, but I'm a pretty healthy looking Zombie . . . don't you think?

"And if you hear of anyone who wants a copy of 'Land of the Free,' tell them I've got one."

THE SAGA OF FRANK MERRIWELL

Tip Top Library

No. 1. April 18, 1896.

Frank Merriwell; or, First Days at Fardale.

Location: Fardale (On a rocky coast within one day's train ride of New York City)

Time: Freshman year at Fardale. 16 years old.

Principal Characters: Bart Hodge, Tad Jones, Barney Mulloy, Inza Burrage.

Frank stops Bart Hodge from kicking Tad Jones' dog at the railway station at Fardale village where both have come to attend the Academy. Both stay at Snodd's where Hodge tries to disgrace Merriwell by hiring Hugh Bascomb to lie in wait for him. Bascomb gets Frank foul and knocks him out. He then dowses him with cider to make it appear Frank is drunk. Frank had made friends who stated that they had perpetrated a "joke" and Snodd decides to let Frank stay. Frank challenges Hodge to a fight and is accepted. Hodge is soundly whipped but the fight is broken up by the appearance of professors from the Academy. Frank offers to let bygones be bygones but is refused by Hodge.

A picnic is planned by Belinda Snodd and all the boys staying at Snodd's attend. Among the girls is Inza Burrage to whom Frank is attracted. Hodge make a play and seems to be doing well. Frank is chagrined. A mad dog comes upon the scene and the quick thinking and courage of Frank saves Inza, who has sprained her ankle, from being attacked. Hodge is then cut by Inza for his apparent cowardice in leaving her.

Hodge with the help of Hugh Bascomb locks Frank up in a burial vault to keep him away from the entrance exams at Fardale Academy. Frank is released by Tad Jones and all pass the examinations. Frank decides not to expose Hodge or Bascomb. Hodge appears to be subdued but an inkling is left that he will give Frank further trouble.

RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS

THE DARING DIME NOVELS, by Ed Harris. In GOOD OLD DAYS for September 1972. An uninformed review of a small group of dime novels inherited by the author from his father. Some good illustrations. (Good Old Days is published by Tower Press Inc., Folly Mill Road, Seabrook, N. H. 03874 and sells for 50c a copy, \$4.00 yearly subscription). Copy of article was sent in by Harry Pulfer.

NEWS NOTES

Charles L. Messecar of 1680 N. W. Murray Road, Portland, Ore. 97229, wants 3 Henty titles, Through Russian Snows, Condemned as a Nihilist and Redskin and Cowboy in the cheaper uniform edition put out by Scribners. The one with the red binding with the green wreath on the front with the heads of four boys. Can anyone quote them to him?

Mrs. Helen P. Hoyt of 1434 Punahou St., Honolulu, Hawaii 96822 wants Beadles Half Dime Library No. 1020, Beadles Boys Library (large size No. 8, 42 Beadles Boys Library (small size) No. 51 102 and Beadles Pocket Library No. 424. Mrs. Hoyt is willing to pay a good price for these.

Clarence M. Fink has had an article published in COLLECTOR'S WORLD called POSTCARDS, PASSPORTS TO HISTORY. Mr. Fink is a long time member of the Happy Hour Brotherhood.

FOR SALE

Back numbers "Readers Digest" also "Popular Mechanics" cheap.

Eli A. Messier

Box 1122, Woonsocket, R. I. 02895

OLD PULP MAGAZINES WANTED

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365. Melvin H. Wideman, CCCE, 2903 E. Northern Parkway, Baltimore, Md. 21214 (New member)

366. Ivor A. Rogers, Box 1068, Des Moines, Iowa 50311 (New member)

FOR SALE

Merriwell stories in Tip Top Weekly. Early and late numbers. Send want list; too many to catalog. Good condition and reasonable prices. Also WANTED: in nice condition, Magnet and New Magnet Library and Merriwell Series.

GUINON

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Back numbers Reckless Ralph's Dime Novel Roundup (quite a few reprints, can't be helped). Don't have the complete set of No. 1 to 237 inclusive, but almost, lacking only a few numbers. 10c each or \$21.00 postpaid. Have at least 230 numbers or more. Also two indexes, 1 Pioneer and Scouts of the Old West, Birthday number, War Library list and Dime Novel Catalog.

Ralph F. Cummings

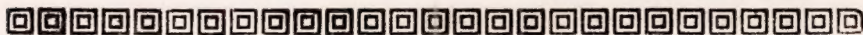
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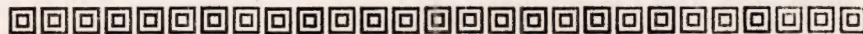
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